ROM May 1975

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ROM cover: "Seashore Scene with Steamboat," oil painting on canvas. Signed J. Tennant 1840. English, by John Tennant, 1796-1872. Loaned by Mr. & Mrs. J. A. Howson Brocklebank. 1974.7.15. Steamboats were one of the many improvements in travel during the 19th century. This painting featured in the Victoriana 1840-1875 exhibit in the third floor rotunda, mid-April to June 3rd, 1975.

Chairman's Newsletter

Last month the newsletter was devoted to the role played in Museum affairs by Sir Edmund Walker, the first Chairman of the first Board. Further evidence of this role was shown when the "Images of Eighteenth-Century Japan" exhibition was opened on April 7, and at which we were honoured by the presence of Mr. Yoshiro Arino, Consul-General of Japan, who gave the official opening speech. The Japanese woodblock prints were given to the Museum by Sir Edmund Walker, and will be on display until May 25. I am sure that if you were at the preview in Exhibition Hall, you will agree with me that more than one visit is needed to fully enjoy this beautiful display of one hundred and seventy-one prints. I also hope you will have the opportunity to read the catalogue prepared in conjunction with the exhibition, *Images of Eighteenth-Century Japan: Ukiyoe Prints from the Sir Edmund Walker Collection,* written by Professor David B. Waterhouse of the Department of East Asian Studies, University of Toronto. The book is now available in our Book and Gift Shop.

The other major exhibition, "York and the Home District", which opened on April 11, is at the Sigmund Samuel Canadiana Gallery, and will run to June 15. It shows scenes of pioneer life in York settlement before and after the rebellion, in watercolour and oil portraits. The period is from 1790 to 1835. The exhibition is derived from material in the Canadiana collection, augmented by loans from private collectors. It also assembles loans from The Public Archives of Canada, The Provincial Archives, The Toronto Public Library, The Toronto Historical Board, St. James Cathedral, The Art Gallery of Ontario, The Department of Natural Resources in the Ontario Government, Upper Canada College and City Hall Archives. I wish to thank all of these lenders for their generous support.

"York and the Home District" portrays York before it became Toronto, with topographical drawings, maps, documents, portraits, prints, handbills, some books, and a few artifacts. Among the highlights of the exhibition are the display of newspapers of the time, a sketch of Simcoe Hall showing a gazebo in the gardens of Castle Frank in 1796, and a watercolour sketch of York Harbour in 1796 by Mrs. John Graves Simcoe.

The exhibition coincides with the annual meeting in Toronto of the Ontario Genealogical Society, the theme of which is also York and the Home District.

This year the dedicated and energetic Members' Committee, which includes ninety-eight active members and sixteen sustaining members, have once again arranged *ROMart '75,* an outdoor exhibition and sale of student art to be held later this month on the Planetarium plaza in front of the Museum. As well, $500 is being offered in prize money. Two prizes are to be awarded in each of five categories: painting and drawing, sculpture and ceramics, material arts, graphics, and photography. The prizes will be presented at 5 pm on Friday, May 23. Volunteer student groups from various schools will provide musical entertainment. The dates and times of *ROMart '75* are: Friday, May 23 from 12 noon to 8 pm and Saturday, May 24 from 10 am to 7 pm.

Judges will be the distinguished architect Raymond Moriyama, R. York Wilson, well-known artist, and Kay Kritzwiser, art critic for the Globe and Mail.

ROMart '75 is the fifth outdoor student art show and sale organized by the Members' Committee of the Royal Ontario Museum.

Mr. Yoshiro Arino, Consul-General of Japan, giving the opening speech at "Images of Eighteenth-Century Japan"

Incidentally, the tour guides of the Members' Committee are preparing a new tour for the summer which you may find of interest, "Impressions of the Royal Ontario Museum: a Walking Tour". It will begin in June. If any members of the Museum want to come for a refresher course, the tour guides would be delighted to see you.

Finally, I would like to congratulate, on your behalf, our directors, the curators and all the staff who took part in preparing the comprehensive 24th Annual Report, which was mailed to members last month. You will find it interesting and very informative reading.

Gordon D. Wotherspoon

G. D. Wotherspoon
Chairman, Board of Trustees

Spotlight

ROM Lends to Exhibit of Metropolitan Museum of Art

A number of items from ROM's European Department are on loan to the Metropolitan Museum of Art, New York, for the Exhibition, "The Secular Spirit: Life and Art at the End of the Middle Ages", from March 26 to June 3. The thirty-two items lent by ROM comprise artifacts as diverse as an oil lamp, a cooking pot, several jugs, knives, scissors, a hammer and a lancet. The pottery is from ROM's collection of English Mediaeval Pottery, which is unsurpassed in North America.

The opening of the Exhibition was attended by Mr. Heri Hickl-Szabo, European Curator, and Mr. Peter Kaellgren, Curatorial Assistant, on March 25.

The exhibit, which focuses on secular life in the Middle Ages, is an attempt to re-create the pre-Renaissance period in Europe by means of everyday artifacts. It features loan material from many North American collections, both institutional and private.

A well-illustrated catalogue with a text provides many interesting insights into the period. It has been published by the Metropolitan Museum of Art in conjunction with E. P. Dutton and Co.

ROM Viking Adventure

Would you like to spend a delightful 18 days in Iceland, Norway and Denmark following in the footsteps of the early Vikings? Dr. Walter Tovell, ROM Director, will conduct the Viking Adventure trip from August 7 - 24. Send your application without delay. For further information and additional brochures, which include the application form, phone 364-8335.

High School History Teachers Meet at Canadiana Gallery

Seventy-four Toronto high school teachers met at the Canadiana gallery of the Royal Ontario Museum on Wednesday, March 12, 1975, for an evening presentation by members of the staff of the Canadiana Gallery. The evening was organized by Mr. David Newlands, Curatorial Assistant at Canadiana, Mr. Riley Moynes, Education Services, and Mr. Donald Doritty of Jarvis Collegiate, Chairman of the History Heads Association of Toronto.

Small group talks, with illustrations, were given to show what can be offered as resource material by the Gallery in the teaching of Canadian and local history.

Those participating from the Royal Ontario Museum were Mr. Donald Webster, Curator of Canadiana, Miss Janet Holmes, Curatorial Assistant, Mr. David Newlands, Curatorial Assistant, and Mr. Riley Moynes, Chairman, Education Services.

Mr. Newlands, along with Mrs. Betty Shepherd of the Members' Committee, spoke on historical archaeology, explaining ways it can be used in teaching local history. Miss Holmes discussed the various levels on which glass can be used in teaching history. A general discussion of the events and concerns of history teachers at the secondary level in the Toronto Board followed the educational part of the evening.

Model of a Coelacanth to be Added to Ichthyology Gallery

A model of a coelacanth, produced from a real specimen contained in the Ichthyology section of the National Museums of Canada, will be put in the ROM Ichthyology Gallery as a display of a very important link between fossil fishes and living fishes. The coelacanth is often erroneously thought of as a missing link in the evolutionary history of mammals. It is not. It is, however, a living, near-relative of that extinct group of fishes which is considered to be in the direct line from fishes, through amphibians and reptiles to birds and mammals.

Solar System Sculpture Being Shown in Planetarium in May

A solar system sculpture which is also a necklace and time piece is on display in McLaughlin Planetarium for the month of May. The idea for a solar system sculpture was conceived in 1972 by Mr. David W. R. Reid, using the orrery as a theme. The first orrery was a mechanical apparatus for showing the relative positions and motions of the sun and planets. A self-imposed design riddle, Mr. Reid's sculpture can be re-assembled as a lady's pendant.

The sculpture is intended as a limited edition of forty-seven. Each copy is unique, and it is Mr. Reid's intention to improve each new sculpture. For example, precious stones and possibly a clockwork core may be added. The sculptures all have the same basic structure, and the reversing tripod necklace is facilitated by three dual function spring-loaded clasps. When in the necklace mode, planets are held together by two screw clamps which protect them from damage. When in the orrery mode, the clamps are removed with a self-contained screw-driver, and each planet is then free anywhere inside its own 360 degree orbit around the sun. Thus any possible point in time can be simulated, past, present, or future.

Mr. Reid, a Canadian, is a member of the Goldsmith's Guild of London, England. His solar system sculpture has won two awards at the annual exhibition of the Ontario Metal Arts Guild.

Preview

May

Royal Ontario Museum
100 Queen's Park, Toronto M5S 2C6

May 1975

Images of Eighteenth-Century Japan to May 25
The Japanese woodblock print collection donated by Sir Byron Edmund Walker (first Chairman of the Museum's Board of Directors, serving from 1912 to 1924) is honoured by this major exhibition. One hundred and seventy-one examples have been selected from over a thousand works to demonstrate the artistic heights achieved by early print-makers of Japan, and to give a glimpse of the lively atmosphere of "Ukiyoe" (pictures of the floating or evanescent world). A catalogue, accompanying the exhibition, has been written by Professor David B. Waterhouse of the Department of East Asian Studies, University of Toronto. Exhibition Hall. Tours weekdays at 2 pm.

York and the Home District to June 15
This exhibition will continue at the Sigmund Samuel Canadiana Gallery until June 15. It shows scenes of pioneer life in York settlement before and after the rebellion. Watercolour and oil portraits show the influential people who settled York in the late 18th and early 19th centuries. The exhibition, which is from ROM's collection as well as loaned material, features maps and charts, some of which give lot numbers in the town sites and the names of occupants. A surveyor's plan shows roads, paths, churches, meeting houses, saw and grist mills. Some deeds and documents of early York will be shown and other material portraying the people, their manner of settlement and the growth of Upper Canada between 1780 and 1835. This exhibition is planned to coincide with the annual meeting in Toronto of the Ontario Genealogical Society May 16 to 19.

Preview cover: One of the prints in the catalogue, *Images of Eighteenth-Century Japan: Ukiyoe Prints from the Sir Edmund Walker Collection,* by Professor David B. Waterhouse.

Victoriana 1840-1875 to May 25
This exhibit consists of about forty pieces, including furniture, papier-mâché, metalwork, glass, ceramics, oil paintings and Baxter prints. These are English and Continental objects that would have been used in England during the early years of Victoria's reign. Victorian decoration was a blend of various historical styles, including the classical Greek and Roman, Gothic, rococo, Moorish, Tudor, etc. Designs were frequently combined and elaborated, and motifs were borrowed freely from nature. The Great Exhibition of 1851 celebrated the many achievements of the period and did much to popularize this complex of styles which we now call "Victoriana". With the years, the best examples of Victoriana have gained in interest either due to craftsmanship or from the inherent fantasy of the designs. Among the more interesting pieces included in the exhibition are a lead crystal epergne, nineteen inches tall, a papier-mâché tea table with the top painted to copy a picture by one of Queen Victoria's favorite animal painters, and three finely sculpted gun mounts in the naturalistic style. Third Floor Rotunda.

Beneath the Seas to May 4
Watercolours by Allycia Uccello, combining fact and fantasy. Includes watercolours, drawings, sculpture and banner. Lower Rotunda.

Furnishing Fabrics for Ontario Homes to June 29
This exhibition will show furnishing fabrics fashionable in the 19th century and still suitable for the Ontario home. It will be illustrated from material in the Museum's collection. Second Floor, Textile Gallery. Tours Mondays at 12:15 pm.

Stamps May 1 to June 15
Early days at York and Toronto post offices. Stamp Corner, Lower Level.

Apostles' Jug, cast white stoneware. English, Charles Meigh, Hanley, Staffordshire, designed 1842. Gift of Mr. A. M. Thompson. Although only eight of the twelve apostles are shown on this gothic revival jug, it was a popular pattern used for tea sets and jugs of various sizes.

ROMart '75 May 23 and May 24
An outdoor exhibition and sale of student art to be held in front of the Museum and on the Planetarium Plaza. In addition to the colourful array and wide variety of art work to be seen, live music by volunteer student groups has been arranged to add to the festive atmosphere.

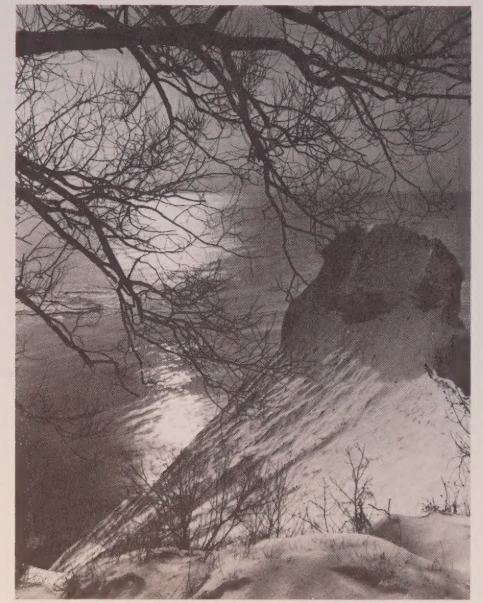
Art students from Toronto and its environs display their works for sale and judging. Raymond Moriyama, distinguished architect, R. York Wilson, well-known artist, and Kay Kritzwiser, Globe and Mail art critic, will be on hand to judge work.

Two prizes in each of five categories — painting and drawing, sculpture and ceramics, material arts, graphic arts, and photography will be presented at 5 pm on Friday, May 23.

The dates to remember for this year's ROMart are Friday, May 23 from 12 noon to 8 pm and Saturday, May 24 from 10 am to 7 pm.

Men, Myths and Monuments to June 15
Focuses on our knowledge of the astronomy of the Stonehenge people, the Babylonians, the Egyptians and the Mayans (one of the early peoples in Meso-America), and other ancient civilizations. Enters into speculation regarding the application of our knowledge of these civilizations. Theatre of the Stars, McLaughlin Planetarium. Show times listed below.

Theatre of the Stars Show Times
Tuesday to Friday: 3, 8 pm.
Saturday: 2, 3:30, 7:30, 9 pm.
Sunday: 2, 3:30, 5, 7:30 pm.
Shows last about 50 minutes. Theatre tickets are $1.50 for adults, $0.75 for senior citizens, students and children, which includes admission to the building displays and Museum. Children under the age of six are not admitted to the theatre.



The Scarborough Bluffs *Photo credit:* The Metropolitan Toronto and Region Conservation Authority

MTRCA Tour
This tour is organized by the Metropolitan Toronto and Region Conservation Authority, and will be led by waterfront authorities along with Dr. Walter Tovell. Areas to be explored are: Aquatic Park, Ashbridge's Bay, Bluffer's Park, Frenchman's Bay, Petticoat Creek, Scarborough Bluffs and the nuclear generator at Pickering. Bus leaves from Edward Gardens' parking lot on Saturday, May 3 at 9:30 a.m. sharp. $5.50 per person includes a box lunch. A limited number of seats are available.

For reservations write (no phone reservations accepted) to M.T.R.C.A. Tour, 119 Strathallan Blvd., Toronto, Ontario M5N 1S9. Include your name, address and postal code, telephone number and number of seats required. Enclose a cheque or money order payable to the Royal Ontario Museum. For further information call 928-6590 between 10 am and 4 pm.

ROM Services

ROM Public Hours, 100 Queen's Park
Tuesday to Saturday: 10 am to 9 pm.
Sunday: 1 to 9 pm.
Monday: 10 am to 5 pm.
Adult admission 50 cents, free after 5 pm. Accompanied children free. Senior citizens and students with identification free.

ROM Libraries
The Reference Library, on the second floor, is open Monday to Friday from 10 am to 5 pm. The Astronomical Library, in the McLaughlin Planetarium, is open Saturdays, 10 am to 5 pm.

ROM Restaurants
A comfortable restaurant serving hot lunches and snacks is located on the main floor by the Armour Court and is open until 7:30 pm. The Dinosaur Den, children's cafeteria on the Lower Level, closes at 4 pm.

ROM Shops
East Indian crafts are this month's feature in the Book and Gift Shop. Metal lions, large masks, a metal ghau box, a terra cotta elephant, a musical instrument, a wooden carved screen and a brass urn are among the East Indian crafts to be found.

Book and Gift Shop Hours
Tuesday to Thursday: 10 am to 6:30 pm.
Friday, Saturday, Monday: 10 am to 5 pm.
Sunday: 1 to 5 pm.

Sigmund Samuel Canadiana Building
14 Queen's Park Crescent West. Free admission.
Monday to Saturday: 10 am to 5 pm.
Sunday: 1 to 5 pm.

Information
Museum: 928-3690
Planetarium: 928-8550

Members' Lounge
A quiet licensed lounge, down the stairs by the main restaurant, is available to members of ROM. Monday: 12-5 pm; Tuesday to Friday: 12-9 pm. No service between 3:30 and 4:30 pm.

ROM Membership
Membership in the Museum is a rewarding experience. For $25 annually (individual) or $40 (family with 2 cards), a member receives free admission to ROM, use of the licensed Members' Lounge, a 10 percent discount on purchases over $2.00 at ROM's Shops, invitation to Preview parties. *ROM* the monthly bulletin, and *Rotunda* the quarterly magazine. For residents outside Metropolitan Toronto, individual annual membership is $15, Lifetime Membership in the Museum is also invited as follows:
Life: $500
Fellow: $1,000
Benefactor: $2,500
Endowment: $5,000
Patron: $10,000
Lifetime membership categories are income tax deductible. For further information call 928-3704 or write to the Membership Office.

Tours

ROM Gallery Tours
Weekdays, except holidays. Free with Museum admission. Tours subject to change.

May	at 12:15	at 2
1	A New Look at Dinosaurs	Images of Eighteenth-Century Japan
2	English Porcelain	" " " " "
5	Furnishing Fabrics for Ontario Homes (Textiles)	" " " " "
6	English Glass	" " " " "
7	Glory of Athens	" " " " "
8	Buddhist Art	" " " " "
9	Japanese Art	" " " " "
12	Furnishing Fabrics for Ontario Homes (Textiles)	" " " " "
13	Arts of Ancient Egypt	" " " " "
14	Lee Collection of Small Treasures	" " " " "
15	English Period Rooms	" " " " "
16	Man in Greek Art	" " " " "
19	Victoria Day — no tours	" " " " "
20	Geology, the Changing Earth	" " " " "
21	Highlights of the ROM	" " " " "
22	Windows on Nature's World	" " " " "
23	Japanese Art	" " " " "
26	Furnishing Fabrics for Ontario Homes (Textiles)	Mesopotamia and Iran
27	Islamic Art	Planetarium
28	18th Century, Age of Elegance	Medieval Europe
29	Chinese Arts	Planetarium
30	Gemstones	Arts of India

Members who would like to arrange to receive the Archaeological Newsletter can do so by writing to the Office of the Chief Archaeologist or by phoning 928-3651.

Planetarium Tours
Tuesdays and Thursdays at 2 pm in the McLaughlin Planetarium

Canadiana Tours
Wednesdays at 12:15 pm in the Sigmund Samuel Canadiana Building. No tour May 21.

Inside ROM

To Treat or not to Treat

Simple repair and restoration are perhaps the activities for which the Conservation Department is best known. The aim of conservation is to preserve indefinitely the archaeological, artistic, historical and physical integrity of the object so that future generations may study and enjoy it. A conservator's aim is to pass on the object in a better state than when it was first received for treatment.

Although in theory we are responsible for the state of conservation of all the Museum's collections, in practice our work is almost entirely confined to collections held by the Art and Archaeology division.

That objects are often received in a damaged state is self-evident. Many of them have been exposed to unsuitable environments. Given the variety and combinations of materials used in their fabrication, the subsequent treatment is equally varied and often complex and lengthy.

Before an object can be treated, its condition must be carefully examined, and a firm idea of its composition and construction must be obtained. Faced with these needs, the conservator must turn to the tools and techniques of material science to aid him in his work. Indeed, in many ways conservation may be described as an applied materials science.

What makes a good conservator? It is not unusual to find people who are artists, craftsmen, sculptors, etc. in their own right who find great satisfaction in rehabilitating objects and halting the ravages of time. Such people have the skills and judgment to perform many difficult acts of repair or restoration. Others may be people with a high level of manual dexterity who develop an interest in conservation through courses of study in related fields such as Art, Art History and Archaeology.

Today all conservators must have an education or training which includes the material sciences: viz. chemistry, physics and metallurgy at an appropriate level. Finally, people who have a scientific background and who also develop an interest in museums' collections, find a natural place in conservation.

A most interesting and useful development to us has been the establishment of a modest training centre in rented premises at 79 Scollard Street, within easy reach of the Museum. Its purpose, based on conservation-work experience, is to train museology students to a level where they can clearly recognize a conservation problem and render first aid. Safe handling, transport and display are being strongly emphasized, as also is the use of photography for documentation. Of course the centre will allow and already has allowed us to do other things. Conservation workshops have been held for various Museum groups and there is a steady flow of visitors and interns from other museums and organizations. We can now treat bulky objects such as furniture, large textiles and ethnographic objects, which previously could not be accommodated in our cramped main laboratory. Objects are selected on the basis of need and of inherent interest for teaching purposes. Any necessary analysis of condition, construction or composition will be co-ordinated from the training centre so that full dossiers on objects may be compiled. Needless to say, already more objects are being treated by the department as a whole.

Head view of the Great Mary, carved statue by Jobin.

Let us now take a typical case history: Consider a torn, stained, discoloured watercolour glued to a "chemical" pulp fibre board. The discolouration and disfigurement are obvious. How can the watercolour be safely removed from the board, treated for staining and discolouration and safely remounted and matted? First an assessment is made of the condition of the watercolour. Surface measurements indicate dangerous levels of acidity. Clearly the watercolour must be demounted and the acidity removed and/or neutralized. Tests on the pigments show the colours to be fugitive; therefore, before any treatment is possible, the pigments have to be temporarily secured by the application of a soluble nylon fixative. Using an appropriate solvent the watercolour is floated free of its unsuitable backing.

The next step is to use a special safe bleach at low concentration so that the stains and discolouration will disappear or be reduced to a minimum. The tears may now be repaired and reintegrated into the whole, by the use of neutral tissues and pastes and sometimes by splicing in a new matching piece to fill a hole. After thorough washing, monitored with the ph meter, the acidity levels will have been safely reduced, and it is then necessary to deposit within the fibres a material which will neutralize any further pick-up of acidity from the environment. A suspension of alkaline agents is used, and again the process is monitored using the ph meter.

The final wet treatment is the removal of the soluble nylon fixative. When the watercolour is dry, it can then be properly mounted, with linen hinges, on acid-free, all-rag museum quality mounting board. To ensure no further pick-up of acidity, such objects are stored in special acid-free boxes in a pollution-free atmosphere with minimum exposure to light. For display purposes such a watercolour may be exhibited under low levels of illumination, with the ultra-violet component of light safely filtered out by use of a special plexiglass cover.

Many more case histories could be given. Consolidation, relining, air-abrasive, ultra-sonic, chemical, electrochemical, and reinforcing techniques all find an application in conservation. Tools are "borrowed" from many fields: brushes and palette from the artist, clay and glazes from the potter, casting compounds and tools from the dentist, and so on.

In the course of his work the conservator is well placed to reveal techniques of fabrication and will often be able to produce evidence for authentication, dating or provenance.

It should also be clear that the conservator has a responsibility beyond the physical treatment of the object itself, and must also be concerned with security against theft or vandalism, safe display, safe handling and storage, safe transport and above all else specifications for a future safe environment for the object.

Bernard Leech
Associate Curator-in-Charge,
Conservation

Carved statue of the Great Mary by Jobin

New Members of the Royal Ontario Museum

Annual

Miss F. L. Bell
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